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ABSTRACT

Course descriptions and degree requirements in the department of communication arts of Loyola College of Montreal are given. In addition, the purposes and programs for two courses, communication programming and communication research, are described in detail. (JK)

ED 058759

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DEPARTMENT OF COMMUNICATION ARTS Loyola OF MONTREAL

Faculty of Arts

The Faculty of Arts offers a variety of programs to suit the varied needs and interests of all students.

During the academic year 1972-73, University I and University II programs will be offered in the new three year University program. C.E.G.E.P. parallel programs will be found in the Loyola Collegial Calendar.

HONOURS: Provides deep and intensive study in a specified area. In most cases, students who wish to pursue graduate studies will require an honours degree. Honours programs are offered in Classics, Economics, English, French Studies, History, Philosophy, Political Science, Sociology and Theology.

MAJOR: Provides solid preparation in a chosen area. Students who intend to pursue elementary or high school teaching will need at least a major program. Major programs are offered in Classics, Communication Arts, Economics, English, French, German, History, Italian, Modern Languages, Philosophy, Political Science, Psychology, Sociology, Spanish and Theology.

AREA OF CONCENTRATION: Provides less intense concentration in any given field, and the choice of wider electives in other fields. Students may register with any department in the Arts Faculty.

SELF-ELECTED MAJOR: Offered in the Department of Interdisciplinary Studies. This major gives the student the opportunity to pursue those interests which transcend the usual departmental lines. Students interested in such a program should contact the Dean of Arts, who is the Acting Chairman of the Department of Interdisciplinary Studies.

JOINT MAJOR: Programs developed by two or more departments to provide a different kind of preparation for the student. While further joint programs are being designed, the following are available at present:

Economics and Political Science
English and Modern Languages
German and Italian
German and Russian
German and Linguistics
Italian and Russian
Italian and Spanish
Italian and Linguistics
Spanish and Russian
Spanish and Linguistics
Russian and Linguistics

DOUBLE MAJOR: A program available for students who wish to complete all requirements for majors degrees in two departments.

Students are urged to consult with the Dean of Arts or the Chairman of the Department in which they wish to concentrate before registration. Some electives in any program may have to be selected from a list provided by Senate.

EM 009 560

LOYOLA COLLEGE
7141 SHERBROOKE ST. W.
MONTREAL 262
QUEBEC

Communication Arts
Department Chairman: John E. O'Brien, S.J.

Courses leading to a B.A. with a Major in Communication Arts

UNIVERSITY I	UNIVERSITY II	UNIVERSITY III
C.A. 300 (1/2)	Comm. Arts	Comm. Arts
C.A. 350 (1/2)	Comm. Arts	Comm. Arts
C.A. 360 (1/2)	Comm. Arts	Elective or C.A. 600
C.A. 370 (1/2)	Elective	Elective
C.A. 380	Elective	Elective
Elective		
Elective		

During University II and III, at least two full credits must be taken from the Comm. Arts *Culture* group of courses; two full credits from Comm. Arts *Style, Form and Content* group; and one from the Comm. Arts *Production* group.

Students accepted into the Senior Project in Research and Programming, Criticism, Media Education, Script Writing, Advanced Production in Film, Television, Sound and Multi-Media (C.A. 600), will substitute this course for one of the full courses outside the department.

Students *not* majoring in Communication Arts should note that the following C.A. courses are open to all those in University II and III: 360, 400, 401, 405, 415, 420, 425, 430, 440-8, 450, 460, 500, 520, 525, 555 and all Theatre Arts courses.

Department Objectives
The program attempts to strike a balance between the development of the creative potential and the critical faculty for each student. Ongoing studies in the humanities and social sciences are an integral part of this development.

Within the program itself, both in seminar rooms and laboratories, the primary concern is to investigate in depth the spiritual dimensions of "media man" and "media world", to understand more fully the role of media in society, to examine critically the goals of society as projected in media, and to assess realistically the responsibilities of media vis-à-vis that society. To this end, students are encouraged to develop a personal artistic and ethical statement on the quality of life and the goals of society. On the creative side, the emphasis initially is on the acquiring of skills and an understanding of basic technology. This is followed by a concentration on artistic styles in media (film, television, theatre, sound) and on the content of a work of art in a particular medium.

The curriculum is designed,

1. for students who intend to continue graduate studies in communication;

2. for future writers, critics, communication arts consultants, directors, and performers;

3. for future teachers in the field of radio, television, film, theatre;

4. for students who plan a career in the areas of publicity, promotion, advertising and public relations.

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C.A. 380	Elective	Elective
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4. for students who plan a career in the areas of publicity, promotion, advertising and public relations.

FACILITIES:
The department has one professionally-equipped television-film studio, 3 Plumbicon cameras, telecine chain, 2"-1"-½" videotape recorders and editing facilities, portable TV cameras, several 16mm professional units, 16mm sync and editing units, and complete super 8mm sound/ film units; a photographic laboratory and negative room, an optical laboratory, a holographic and laser laboratory, a sound laboratory, and a theatre laboratory; a research studio for the measurement of visual and audio information loads, an electronic and electromechanical programmer for multi-media use, and a learning centre with audio-video terminals.

DEPARTMENT ADMISSION REQUIREMENTS: In addition to the normal pre-university requirements for entrance into the Arts Faculty, students planning to enter the Communication Arts Department are requested to submit the following:

(1) evidence of strong academic standing and one or more samples of academic work;

(2) indication of creativity and one or more samples of personal work;

(3) indication of an awareness of future goals;

(4) any other material which the applicant might think pertinent. To be considered for admission to the Fall Semester, applicants should forward all material before May 1st to:

Admissions Committee, Dept. of Communication Arts, Loyola of Montreal, Montreal 262, Quebec.

REQUIREMENTS FOR ADMISSION TO THE POST-B.A. DIPLOMA PROGRAM: Each year a number of post-B.A. students are accepted for a new major in Communication Arts. Seven full courses in Communication Arts are required for the new major. Five courses are taken during the year and two courses in the summer session preceding or following the academic year. A diploma is awarded upon completion of the new major.

Applicants are requested to follow the procedures outlined in the previous section.

Introductory Courses

300 HISTORY OF COMMUNICATION MEDIA. Half Course. Selected segments from the history of film, radio, television, drama, journalism, and design, related to the contemporary philosophy of communication arts. Explanations and demonstrations of major styles, art work, authors. Prerequisite: Comm. Arts Majors. Lectures: 3 hours per week.

350 COMMUNICATION ANALYSIS. Half Course. General and detailed analysis of various information complexes, e.g., exhibitions, theatres, cinema performances, museums, galleries, countryside, city streets, highways, department stores, etc. — from the point of the information aids used to influence the perception of visitors — light, space, sound, pictures, words, and exhibits. Prerequisite: Comm. Arts Majors. Lectures: 3 hours per week for one term. Lab: Individual student projects will be assigned.

360 INTRODUCTION TO VISUAL LANGUAGE. Half Course. A primer on creativity, decision-making and visual communication with black-&-white photography as the medium. Precise shooting and printing are required. Fundamental laws of geometrical optics are explored and media are examined for their inter-relationships. A panel of professional critics reviews the work with the students. *($50 charge for course materials)* Prerequisite: Open to all University Students until maximum number of places are filled. Lectures: 3 hours per week for one term. Lab: 3 hours per week for one term.

370 INTRODUCTION TO AUDIO-VISUAL MEDIA TECHNOLOGY. Half Course. Basic instruction in the technology of picture and sound, basic operational practices; basic physics, electricity, acoustics and electronics, related to equipment: cameras, projectors, tape and video-tape recorders, T.V. and film studios. Basic optics and basic photochemistry. Prerequisite: Comm. Arts Majors. Lectures — Lab: 4 hours per week for one term.

380 INTRODUCTORY FILM AND TELEVISION PRODUCTION. Full Course. A practical approach to an understanding of the common elements of these media and of the specific differences inherent in their effective use. The film section stresses mastery of equipment (s8mm) and pictorial continuity; the television section, use of video, audio, lighting boards, and production of simple programme formats. Students develop treatments, storyboards, scripts for course productions. Prerequisite: Comm. Arts Majors. Lectures: 2 hours per week average for both terms. Lab: 4 hours per week average for both terms. Text: Gaskill & Englander, *How to Shoot a Movie Story*, Zettl, *Television Production*. *Radical Software*, Vol. II.

Culture Courses

400 MEDIA AND MEDIA-CULTURE. Full Course. This course is about: media and their functions, overt and covert; their effect on perception: as bases for thought, organization, technologies; as determinants of content; as accelerators of cultural changes; oral-aural, manuscript, print, electronic cultures; current cultural dynamics. The method is lecture-discussion and projects. Assignments are more or less monthly. Prerequisite: – Open to all University II students. Lectures: 3 hours per week for two terms. Text: Books are the works of Marshall McLuhan, and a list of allied works currently available.

401 MASS COMMUNICATION. Half Course. The focus of this course will be on the nature of communication as a social process, the relative influence and effect of person-to-person and mass media-to-person communication in relation to attitude formation and change, behaviour, values and society in general. Particular emphasis is placed on the capacity of mass media to generate social action under varying social conditions. Recent empirical studies are examined. Prerequisite: Open to all Univ. II Students. Lectures: 3 hrs. per week. First Term. EVENING DIVISION

405 PSYCHOLOGY OF COMMUNICATION. Half Course. The course is focused on the development of language and the use of language as a means of communication and the development of language as a symbolic system. Self-communication and inter-personal communication are the major areas to be considered. Prerequisite: Open to all Univ. II students. Lectures: 3 hrs. per week, FIRST term. Text: Eisenson, Anert Irwin – *The Psychology of Communication*, *Arangium – Human Communication*. EVENING DIVISION.

415 CROSS-CULTURAL COMMUNICATION. Full Course. Do the values of a person or a society influence the processes and products of communication? What are the effects of specific values on interpersonal, intergroup and mediated communication? What problems arise in communicating, both personally and with media, across cultures? The course will focus on these and other questions related to communication in a cross-cultural context. Specific problems in Canadian cross-cultural communication will be examined, including French-English communication and communication with ethnic minorities such as Black and Native Canadians. Prerequisite: Open to all students in Univ. II and III. Lectures: 3 hours per week, lecture and discussion. Text: Readings from Goffman, Hymes, Hall, Redfield, Schramm.

500 SEMINAR IN MEDIA AND SOCIETY. Full Course. Offered only in 1973-74.

510 FILM IDEAS. Half Course. A seminar in film criticism: the course focuses on the aesthetic cultural dimension, exploring the student's sensibility within the context of contemporary sensibility. Viewing, discussion, written critiques, of present trend setting films. Prerequisite: Comm. Arts – Univ. III, and approval of instructor. Lectures: 3 hours per week for one term. NOT OFFERED IN 1972-73

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515 SEMINAR IN CONTEMPORARY MASS MEDIA AND REVELATION. Full Course. The most fundamental problems of man will be explored through a systematic encounter of contemporary mass media and revelation. The approach will be mainly creative with individual and group projects. This encounter should lead to a more explicit awareness of various levels of meaning to be found in contemporary mass media. Prerequisite: Comm. Arts Majors — III yr. Lectures: 3 hours per week for two terms. Lab: Average — 1 hour per week both terms. Text: Readings to be assigned. NOT OFFERED IN 1972-73.

525 BROADCASTING POLICY IN CANADA: Past, Present, and Future. Full Course. A course designed to prepare students for the practical regulatory and legal constraints facing Canadian broadcasters, and to put them into an historical and political context. The course will cover the current Broadcasting Act, the CRTC, the CBC, private broadcasters, lobbies, the history of broadcasting in Canada, and future technical and political trends. The course will be given seminar style and final marks will reflect the student's participation in the class discussions. Prerequisite: Open to All Students with Univ. III standing. Lectures: 2½ hours, evening division, both terms. Text: Senate Report on Mass Media, Vol. I (Information Canada, 1970).

Style, Form and Content Courses

420 SEMINAR IN PROPAGANDA. Half Course. The aim of the course is to recognize the orchestration of the elements of propaganda around us and to develop the means to deal with it. The method followed will be discussion and presentations of research findings by teams of 2-4 students. Prerequisite: Open to all Loyola Univ. II students. Lectures: 3 hours per week, plus tutorial sessions. Text: *Brave New World Revisited*, A. Huxley. *To Do is to Know*, Gov. of Canada. *How to Talk Back to your Television Set*, N. Johnson. *The Selling of the President*, J. McGinnis.

425 ADVANCED SCRIPT-WRITING: the Screenplay for film and television. Full Course. A practical course in writing film-drama: story construction and plotting, scene-making, characterization and character development, dialogue, dramatic continuity, timing, pacing, rhythm, suspense, and creative criticiality. Many of these fictional and dramatic techniques will, as the occasion arises, be applied to non-fictional scripts as well. The method is lecture, discussion, demonstration, critique. Assignments are continual and on-going. Prerequisite: Approval of Instructor. Lectures: 3 hours per week for 2 terms. Text: Books: reference texts and research as need dictates.

430 DOCUMENTARY FILM. Half Course. A survey of the documentary film field from 1895 until 1960, with an examination of major styles: Romantic, Realistic, Impressionistic, Expressionistic, Avant-Garde. The styles will be examined in the works of R. Flaherty, J. Grierson, F. Capra, B. Wright, J. Ivens, A. Cavalcanti, W. Ruttman. Prerequisite: Open to all University students. Lectures: Screening session every second week for one term. Library studies every other week. Text: W. Bluem: Documentary Film and Television.

000 EXPLORATIONS IN THE CINEMA (Introduction to 9 Units). In-depth study of specific artists or schools in film creativity. Concentration on the (film) art-object in its technique and over-all aesthetic dimensions, to arrive at the artist's vision of the universe and his insights in terms of an evolving film form and an evolving human sensibility. The specific cultural context within which the artists evolve is also explored. Each of the following units is a half-term course. Units are given on a cyclic basis. Prerequisite: Open to all students in Univ. II & III. Lectures: 1st Night: Screening of films. 2nd night: 2 hours of analysis, lecture, discussion. Students have one major project per term, a few reports, and discussion.

440 CHAPLIN, THE COMICS, GRIFFITH, AND STROHEIM. Half Course. 1st term: 1972-73. The rise of American film art; the comic spirit; Charles Chaplin over the years.

441 LANG, MURNAU, PABST. Half Course. Not offered in 1972-73.

442 EISENSTEIN, PUDOVKIN, DOVZENKO. Half Course. Not offered in 1972-73.

443 THE HOLLYWOOD GENRES. Half Course. 2nd term: 1972-73. (A) The Musical – Busby Berkley, Astaire, Kelly, The Western, The Gangster. (B) Social Protest, Comedies – the Zanies and the sophisticates, The Blockbusters.

444 JOHN FORD, ORSON WELLES, ALFRED HITCHCOCK. Half Course. 2nd term: Not offered in 1972-73.

445 RENOIR, CLAIR, COCTEAU. Half Course. Not offered in 1972-73.

446 TRUFFANT, GODARD, CHABROL, RESNAIS. Half Course. 2nd term: 1972-73. The "nouvelle vague" and the later evolution of its proponents.

447 BERGMAN, BUNUEL, BRESSON. Half Course. Not offered in 1972-73.

448 FELLINI, ANTONIONI, THE ITALIANS. Half Course. Not offered in 1972-73.

450 COMMUNICATION RESEARCH. Half Course. An examination of the aids and practical research methods for information chains. Limited experiments will be conducted on information complexes, e.g., 3D complexes, cinema, photography, holography, painted pictures, metacomplexes and internal information spaces. Individual and group projects will be assigned. Prerequisite: Comm. Arts 350 – Communication Analysis. Lectures: Tutorials – individual projects. Text: Taylor: Communication Research.

505 COMMUNICATIONAL MEDIA: USE – PERFORMANCE – RHETORICS. Full Course. This course explores the form, range, limits, and uses of the major communicational media: the live voice, writing, audio-tape, radio, photo., film, and television. From the viewpoint of the performer or user or maker, it seeks to arrive at the "rhetorics" of each medium in varying contexts and circumstances. The method is continuing lab-projects and discussion-lectures. Prerequisite: Comm. Arts 400 and approval of Instructor. Lectures – Lab: 4 hours per week for 2 terms. Text: Books: reference texts and research as need arises. NOT OFFERED IN 1972-73.

520 SEMINAR IN MEDIA FORECAST. Full Course. Seminar: dealing with (a) theory of media effects; (b) media technology available in the near future; and (c) mixed media developments. Students will be required to (1) research a specific medium hardware not yet available for public use (e.g., TV phones) and (2) develop a specific mixed media presentation with emphasis on new or uncommon uses of this presentation for a specific purpose (e.g., improvement on video use in the classroom). Prerequisite: Comm. Arts Majors. Lectures: 2 hours per week, plus tutorials. Lab: as required per mixed media presentations. Text: *Guerilla Television* (Raindance Corporation). *Expanded Cinema*, Gene Youngblood. 1 Year subscription to the *Futurist Effects of Mass Communications*, J. Klapper. NOT OFFERED IN 1972-73.

550 COMMUNICATION PROGRAMMING. Half Course. An advanced seminar for students interested primarily in Communication Theory and Research. Individual projects will be assigned on the analysis of information chains, the analysis of performing conditions, the analysis of receiver responses, the design of programs, the realisation of pilot programs and the evaluation of measurement of the efficiency of these programs. Prerequisite: Comm. Arts 350, 455. Lectures: Tutorials and individual student projects.

555 ADVERTISING AND PUBLIC RELATIONS. Full Course. A probe of advertising and public relations designed to increase understanding of principles and strategies. The seminar will examine the role of clients, agencies, media and audiences. Students create and produce advertising and public relations material for a variety of media. At the same time they participate in goal setting, research and problem solving. The seminar examines social, moral and economic aspects of present day strategies. Prerequisite: Open to all Univ. III students. Lectures: 3 hours in both terms. Lab: Average — 1 hour per week — one term. Text: *The Management of Promotion*, by Brink & Kelley, *The Nature of Public Relations*, by Marston. EVENING DIVISION.

Production Courses

460 PHOTOGRAPHY AS VISUAL LANGUAGE. Full Course. In this age of mass media, the photographer must be a man of responsibility as well as vision. It has been said that one sees through one's eyes not with them and this implies that perception, intuition, and intellect must become one. The responsibility of the picture-maker, picture-taker, and picture-user is not to distort a truth but to reinforce it. The course will explore areas of personal concern as interpreted with single and serial images. Weekly projects will be assigned. Prerequisite: Open to all Loyola Univ. II students. Prior submission of portfolio required and students accepted must own camera and lenses. Lectures — Lab: 3 hours per week both terms. ($50 charge for course materials.)

470 COMMUNICATION OF IDEAS THROUGH THE USE OF SOUND. Full Course. This course is designed to give students a full basic working knowledge of the technology and discipline of audio production as applied to radio, film, television, and audio-visual productions. Based on a verbal exchange of creative ideas, students will prepare individual sound projects, under tutorial guidance, in their own area of preference, ranging from simple to more complicated formats. Discussions are based on analysis of (a) student's experiments in communicating with sound and (b) works from the commercial world of media.*** Prerequisite: Comm. Arts 370 and 380. Lectures: 3 hours per week. Lab: Minimum of 2 hours per week/Tutorials: 1 hour per week. Text: Reference material — Vanier Library. ***Course conducted in co-operation with radio station CJAD.

480 INTERMEDIATE FILM PRODUCTION. Full Course. Through production of short 16mm films, individually and in teams, the course introduces students to principles involved in professional work. *Section A* emphasizes experimentation in cinematic language and creative exploration in story, documentary, personal lyrical films; *Section B* stresses imaginative use of more traditional film styles: romantic, realistic, impressionistic, etc. Students take Communication Arts 430 concurrently or attend assigned screening sessions. Prerequisite: Communication Arts 300 courses and approval of Section instructor. Lectures: 2 hours per week average for both terms. Lab: 4 hours per week average for both terms.

490 INTERMEDIATE TELEVISION PRODUCTION. Full Course. This course explores the creative possibilities inherent in the television medium, the uses of the telecine chain and rear-screen projection, in-studio and on-location production and editing. The better original works of students are videotaped for playback and discussion. Prerequisite: Comm. Arts 380. Lecture — Lab: Minimum of 6 hours per week. Text: Zettl, *Television Production Handbook* and Millerson, *Television*.

600 SENIOR PROJECT IN RESEARCH, FILM, TELEVISION, SOUND, OR MULTI-MEDIA. Full Course. Towards the end of second year, students of demonstrated scholarly and creative ability may propose, or be selected for, a major research or production project in a Communications area of special interest. During third year, individually or in teams and in close collaboration w h faculty directors, these students produce works acceptable for publication, public distribution or professional use. Projects normally emphasize a thematic approach, and require approval by a Senior Projects Committee. Prerequisite: Comm. Arts — Univ. III. Lectures — labs: approximately 6 hrs per week.

Theatre Arts

321 MEDIA ACTING. Full Course. Study of the art and technique of some of the greatest film actors: Chaplin, Guinness, Mifune, von Sydow, K. Hepburn, Magnani, Thulin, etc., in their most significant films. — Adaptation of the basic techniques of acting to film, television, etc., and production of some scenarios written by the students. Prerequisite: Audition before registration. Film viewing and seminar: 2 hours both terms. Lab: 2 hours both terms. Text: *Strasberg at the Actors Studio,* New York, The Viking Press.

421 MEDIA DIRECTING. Full Course. Survey and exploration of various performance styles in film and television. Influence of directors on actors. Expressionism and realism in acting. The epic style. The new tendencies in recent films. — Students are trained for programmed performance with the stress on feature film or feature programme in television. Prerequisite: Theatre Arts 321 or audition and interview. Lectures: 2 hours both terms. Lab: 2 hours both terms.

521 EXPERIMENTAL WORKSHOP IN PERFORMING ARTS. Offered only in 1973-74.

Course No. 455

C O M M U N I C A T I O N

P R O G R A M M I N G.

Loyola College, Montreal

Dr. M. Malik

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Dr.M.Malik

Communication Programming:

This course is designed primarily for students, who want to work specially in the field of programmation of art complexes, consists of the parts of the traditional artworks, artefacts, and media. Secondary purpose of this course is to help to the creative teams to rich the right and organised level of proportions between the medias, messages and expressions, by the means of scientific research in art field.

Each student work in the course independently, individually, professor advise to him only the major stages and periods of work. Every student has individual working plan, with own assignments, laboratory or field experiments, which finish to the project report with enclosed documentation. In the special cases can be project finished in the form of test-performance.

Students can make the exercises in programmation in the following areas:

- Programmation of Information Source,
- Programmation of Transmitting Conditions
- Programmation of Receiver's Response

Outside of these areas exist special, very narrow field, designed for theoretical works and practical experiments in the field of measuring of efficiency of the media forms, aids and messages. This area can enter student only by invitation of professor to the work on the project.

Estimated working load /depending on the nature of project/ varied between 150 - 250 working hours per student during the term. This amount of time include minimum 40 hours of consultations and co-operation with professor.

Projects can be started earlier, in the summer of the following year, but all the projects must be finished till March 31st, next year.

Pre-requisite: Course No.205 - Communication Analysis, level 70%
Course No.355 - Communication Research, level 75%

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Communication Programming:

/List of Themes - Areas./

I. Programming of Information Source:

- slide-polyecrans /polyprojections//for displays,exhibitions/
- slide- polydiaphons /for education,theatre,displays/
- slide-mossaics /polydiaecrans/ /for exhibitions only/
- film-mossaics -for theatrical use,for displays, exhibitions
- polyecrans /classical forms/
- space multi-element compositions /polyvisions/
- light compositions in interiors /for interior design/
- light compositions in exteriors /for environmental design/
- light cinetic compositions /psychedelic performances/
- light and sound exterior performances /"son et lumiére"/
- sound and light quides /for museums, galleries,planetariums/
- light and sound interior compositions /automated and directed exhibitions and displays/

II. Programming of Transmittion Conditions:

- simple linear programming
- divided linear programming
- horizontal informations chains, programmed manually, or semi-automated
- vertical information chains, manually or automatic programmed
- programmed feed-back chains
- programmed circuits with outlet in information source
- programmed circuit with outlet in receiver's area

III. Programming of Receiver's Response:

- indirectional programming /variations on horizontal or vertical inf. complexes,or on the circuits/
- directional programming: by whole or part of information source /combined source with live elements, or supported elemcnts for influences/
  by environmental influences
- selfprogramned responses: by information source
  by receivers : space arrangement
  cinetic arrangement
  behavior arrangements
- activated responses: by information source
  by receivers
  by combinations /kinautomat/

Communication Programming:

/Course Schedule/

Every student, working on the project, must work on schedule, without delays, on the month working plans basis. That means, every month will be completed one phase of project, and approved by professor. Without this approval student cannot enter next phase of project. Professor has the right to cancell the project, which will slip from the suggested target. By projects, unfinished till the end of March, next year, will be evaluated the amount ofwork, which was done till the final decision of profesaor.

The Course Schedule is following:

September: Choosing the Theme
Consultations with professor
Preparing of working plans for all the year
Communication Analysis of selected parts of Project

October: Media Material Research /collecting the picture, sound, environmental materials/
Design section of Project
Feasability Study of Complex
Preparing the plans for productions of materials, and parts.
Making the tests and samples of programms

November: Production of Materials and Parts
Making the model of complex in 3D view
Design of Synchronisation System and Scheme

December: Finishing the Material and Parts Production
Communication Research Study of selected Samples of Materials and Parts.
Test of Models
Test of Efficiency of Complex in Laboratory Conditions

January: Synchronisation Scheme
Synchronisation Tests
Making the Scene Compositions
Test of Scenes on Model

February: Sample of Programm, selected part
Correction of Material Basis
Sample of synchronisation scheme, selected part
Correction of synchronisation system, parameters

March: Final Composition of Programm Sample
Final Tests of Efficiency
Final Report on Experiment
Exams.

Communication Programming:

/Results of Courses./
205-355-455

As a result of course Communitation Programming will be:

I. In the field of Information Source

2-4 minutes long programmed section of selected form, made and fixed in electromecanical, or electronical programming device /Arndt PWS or Ganz MKP I/, with the sample of programm.

In this case is evaluated the quality and level of programming, not the quality and level of materials, which was used for programm sample.

With special, high evaluation, will be finished the projects, where a new system or new idea is invented by student, and the program is based on it.

II. In the field of Transmittion Conditions:

written, or graphical explanation of information chain, with enclosed documentation from tests, experiments, consist of recorded datas, responses, statistical materials.

III. In the field of Receiver's Response:

written, or graphical, or computerised report on receiver's response system, based on experiment, tests and factual sample of programm.

COURSE No.355 -- COMMUNICATION RESEARCH

Dept. of Communication Arts, Loyola College

Dr. Miroslav Malik.

This course is designed primarily for students who want to work seriously in the field of Communication Research, and secondarily for students with majors in creative Comm. Arts, Psychology and Sociology.

Each student works in this course individually, and completes one exercise (Project) during the term.

Exercises in Communication Research can be completed in the

- Research of Information Source
- Research of Transmitting Conditions
- Research of Receiver's Responses

Research of Information Source is designed mostly for students with creative interests; and includes experimental work with the creative matter (soulptures, architecture, exhibits, films, theatres).

Research of Transmission Conditions is designed mostly for students with performing interests; and includes experiments with performing manners (in cinema, theatre, exhibitions, shows, commercials).

Research of Receiver's Responses is designed mostly for students with interests in Social Psychology, Sociology and Physiology, who want to work their future in the field of public relations, advertisement and show business. Exercises include the experiments with human response on the receiving of A-V informations, on the level of primary response on external information detection.

For students who wish to specialize in Communication Research, and want to take Course No. 455 next year (Communication Programming), three exercises during the term are required (one in the field of information source, one in the field of transmitting conditions and one in the field of receiver's response).

The work load (depending on the nature of Project) is:-

(1) 40-60 hours of consultation with the professor

(2) 120-150 hours of individual work of student

Education in this course has a form of individual consultations with professor, following the working plan of each project.

From the point of planning the working load in this course it is possible for students to start with preparatory work on exercise earlier (in the first term), but all the exercises must be completed by March 28, 1969.

Prerequisite: Course No. 205 - Communication Analysis
- level 70%

THEMES:

1. Each student can choose one theme, and complete one exercise during the term.
2. Exeption is given to the student with special interests in Communication Research. These students choose three exercises, one in the field of research of information source, one in the field of transmitting conditions, and one in the field of receiver's response.
3. Each theme can be chosen only by one student.

Group A: Communication Research of Information Source

Sources of Information:

1. Exhibition (Interior exhibition, display, exterior exhibition, one pavillion form Man and His World)
2. City Street (part of the downtown city street, sightseeing tour in Montreal)
3. Highway (central city street, suburban highway - part of Metropolitan, highway in country)
4. Department Store (Eaton, Morgan, Woolworth, city shopping center, suburban shopping center)
5. Railway Station (Central Station, Suburban Station)
6. Museum (Canadian Historical Museum, Wax Museum, Chateau Ramezay)
7. Newspapers (page of illustrated newspapers, magazine, adds)
8. Sculpture (in exterior, in interior, in gallery)
9. Altar (in church, in chapel, in exterior, in home)
10. Church (Basilica St. Joseph of Mt. Royal, St. Joseph's Oratory)
11. Film Screen (theory of film image)
12. TV Screen (theory of TV image)
13. Photographic Picture (analysis and research of b&w and colour photographic picture)
14. Painted Picture (analysis and research of one example of painting)
15. 3 D Symbol (Signs, Flags)
16. 2 D Symbol (written and painted signs)
17. Historical Monument (Castle, Ruin, Son et Lumiere Performance)

18. Park (National Park, Indian Reserve, City Park, Amusement Park, La Ronde)
19. Classroom
20. Shop-window (display)

Forms of Informations:

21. Sound
22. Space
23. Light
24. Colour
25. Cinetism

Group B.- Transmitting Conditions as an object of Communication Research

1. Limited Static Visual Field (Photography, Painted Picture, Newspaper page, book page)
2. Unlimited Static Visual Field (moved visual field by receiver)
3. Limited Cinetic Visual Field (intra-cinetic information source) (train, car, advertisement, signs) (film and TV picture-visual part)
4. Unlimited Cinetic Visual Field (moved visual field by source and by receiver) (city street, highway, railway, flight)
5. Audio-Visual Transmitting Conditions: (programmed information sources) (Film, TV, Theatre, Lecture, Mass)
6. Non A-V Transmitting Conditions: a. operating, stimulation situations (in displays, exhibitions, museums, classrooms)
   b. other sensoric transmitting conditions (touching, tasting, smelling) (pavillion Five plus One at Man and His World, problem of restaurants)

Group C: Communication Research of Primary Receiver's Response

Individual Primary Perception of:

1. Static 2D Visual Field
2. Static 3D Visual Field
3. Cinetic 2D Visual Field
4. Cinetic 3D Visual Field
5. Static Audio Perception Field
6. Cinetic Audio Perception Field
7. Audio-Visual Perception Process

Group Primary Perception of:

8. 2D Visual Field (Photography, Painting)
9. 3D Visual Field (Exhibition, Museum)
10. Audio-Visual Perception Process (Film Performance, TV program)
11. Non A-V Perception Process

For a better understanding of the themes in this Course, the following is an example of themes chosen by students as preparatory summer work.

Summer 1968 Projects for Course 355-Communication Research

1. Visual Perception Structure of City Street
   (Project: St. Paul Street in Montreal)
2. Communication Research of Exhibition Space
   (Man and His World - Montreal - Steel Pavilion)
3. The Information Load in Light Cinetic Performance
   (Italy Pavilion - Man and His World - Montreal)
4. Information Structure of Public Demonstration Performance
   (Fashion Show - Montreal)
5. Information Structure of Department Store
   (Eaton's Department Store - Montreal, suburban)
6. Information Structure of Railway Station
   (CNA Station - Montreal, Banff)
7. Perception Structure of Underground Shopping Center
   (Center Place Ville Marie, Bonaventure - Montreal)
8. Communication Analysis of Influence of Feature Film in Public Cinema Theatre
   (Montreal)
9. Visual Information Structure of Newspapers
   (Montreal Star)
10. Visual Structure of the Advertisement Signs
    (Neon Signs - Montreal)
11. Psychophysiologic Influence of Light and Colour in Exhibition Space
    (Man and His World - Montreal)
12. Exterior Sculpture in Town
    (Montreal)

13. Communication Evaluation of Efficiency of Film and TV Aids in Education
(Montreal, subject: Canadian History)

14. Communication Analysis of Information Structure in Exterior
(Jasper and Banff National Park)

15. Information Structure of Altar in Church
(Montreal)

16. Comparative Analysis of Exterior Sculptures from the points of Perception Structure
(Russia - Moscow, Israel, Northern Italy)